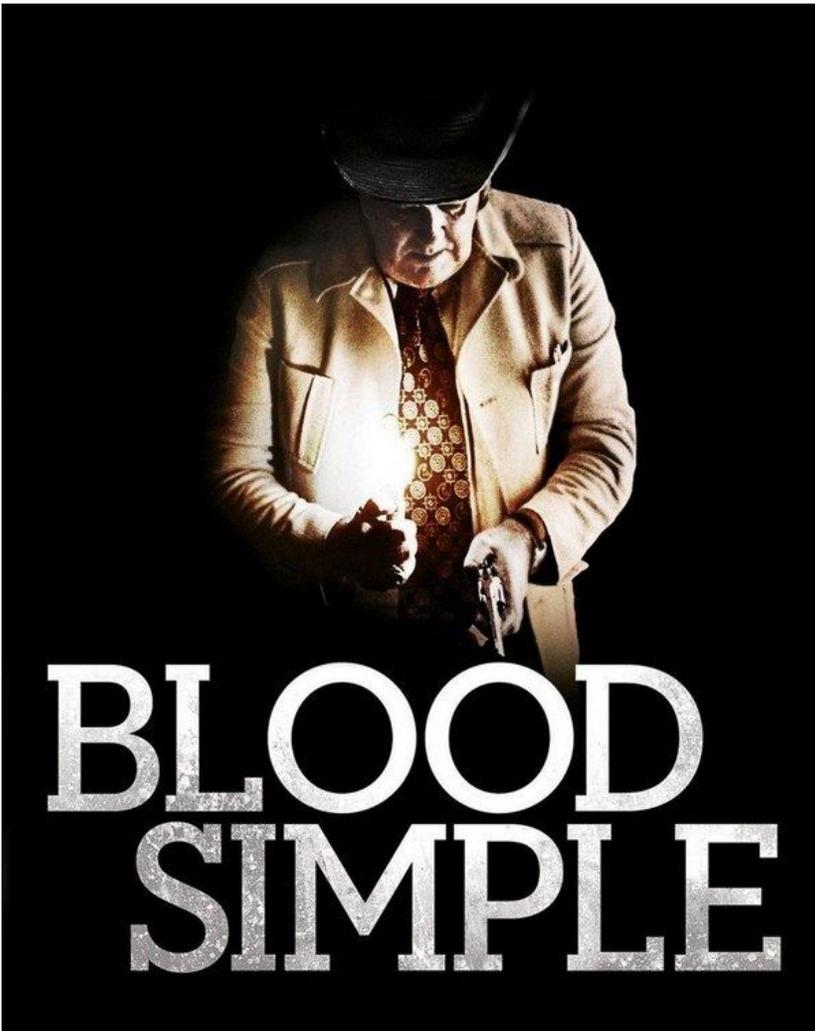


William Burton Hall's "Studio 2001" Presents ...

FANTASTIC PLANET

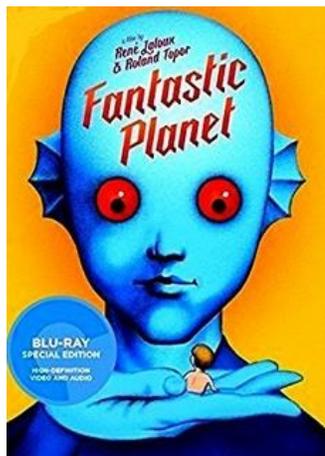


**BLOOD
SIMPLE**

William B. Hall, aka "Billy", distribution manager for BLOOD SIMPLE

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[click here for PDF file of this website, ... with much better visual/graphics format ---> WBH, William Burton Hall III, progenitor of astounding revival of French animation classic, FANTASTIC PLANET!](#)

As of Sept. 11th 2001, Mr. W. B. Hall III is accepting new proposals. His telephone number in Washington, DC is 202-777-2642 x2140. Give him a call with your script or proposal, today!!

William Hall, who coined the name of the film company CQN (Cine Qua Non), ... still at large after the shooting of "SKINNER" [charming photos below] back in 1993





WILLIAM B. HALL in sunglasses

Old 1993 TRAILER for SKINNER

<https://www.youtube.com/watch?v=hPhWnN6vcis>

Distributor: Worldwide USA

Cinequanon International Pictures: Dan Sales; Chris Hanley; William Hall



ROSS MCCONNELL, who interviewed the Coen Brothers before their earliest release of BLOOD SIMPLE

Production Company:
Skinner Films
Executive Producers:
Nelson Korchak
Mark Beychok



ROCKETS REDGLARE, friend of William Hall and well known to East Village cinema students of independent films.

"SKINNER"



Producers:
Brad Wyman
Jeff Pollon

Director:
Ivan Nagy

Screenplay: Paul Hart-Wilden
Director of Photography:
Gregory Littlewood
Editor:
Peter Schenk
Music:
Contagion

Cast: Ted Raimi

Traci Lords

Ricki Lake

Richard Schiff

David Warshofsky

"One of Dennis Skinner's early victims is a young woman [featured above]. You see in the early days, Dennis was still trying to get to grips with the difficulties of his job. So he whacks people, then proceeds to skin them. The problem with his first victim was that she wasn't quite dead when he began skinning her. Now to make things even worse, Dennis was interrupted... leaving this poor girl half dead and half skinned."

Film viewer's testimonial: "My favourite scene is undoubtedly the skinning scene. It's not just the gorehound in me but also the fact that it's a real full body skinning - in your face. Nice one!! I know they do a skin removal in 'Hellraiser III' but the one in 'Skinner' is real."

"SKINNER" new 2019 Blu-Ray release trailer

<https://www.youtube.com/watch?v=4wBLz9yQqUE>

... an unforgettable movie directed by Hungarian Hollywood "rabbi" & "godfather" in LA "underground," Ivan Nagy, who everyone remembers fondly as the X-boyfriend of Heidi Fleiss, Madame of Hollywood, when this film was first released.

Dennis 'Skinner' is a likeable & oddly handsome man, who is driven by his abusive childhood. He freelances as an LA slasher-style serial killer who is sweet on hookers, but his victims are not limited to only working girls. He flays his victims alive and then wears their skins, hair, and faces as camouflage for his next attack, he is the ultimate chameleon. On his trail is Heidi, Traci Lords, a prostitute and junky, who survived one of his brutal partial skinnings and now seeks her sick revenge.

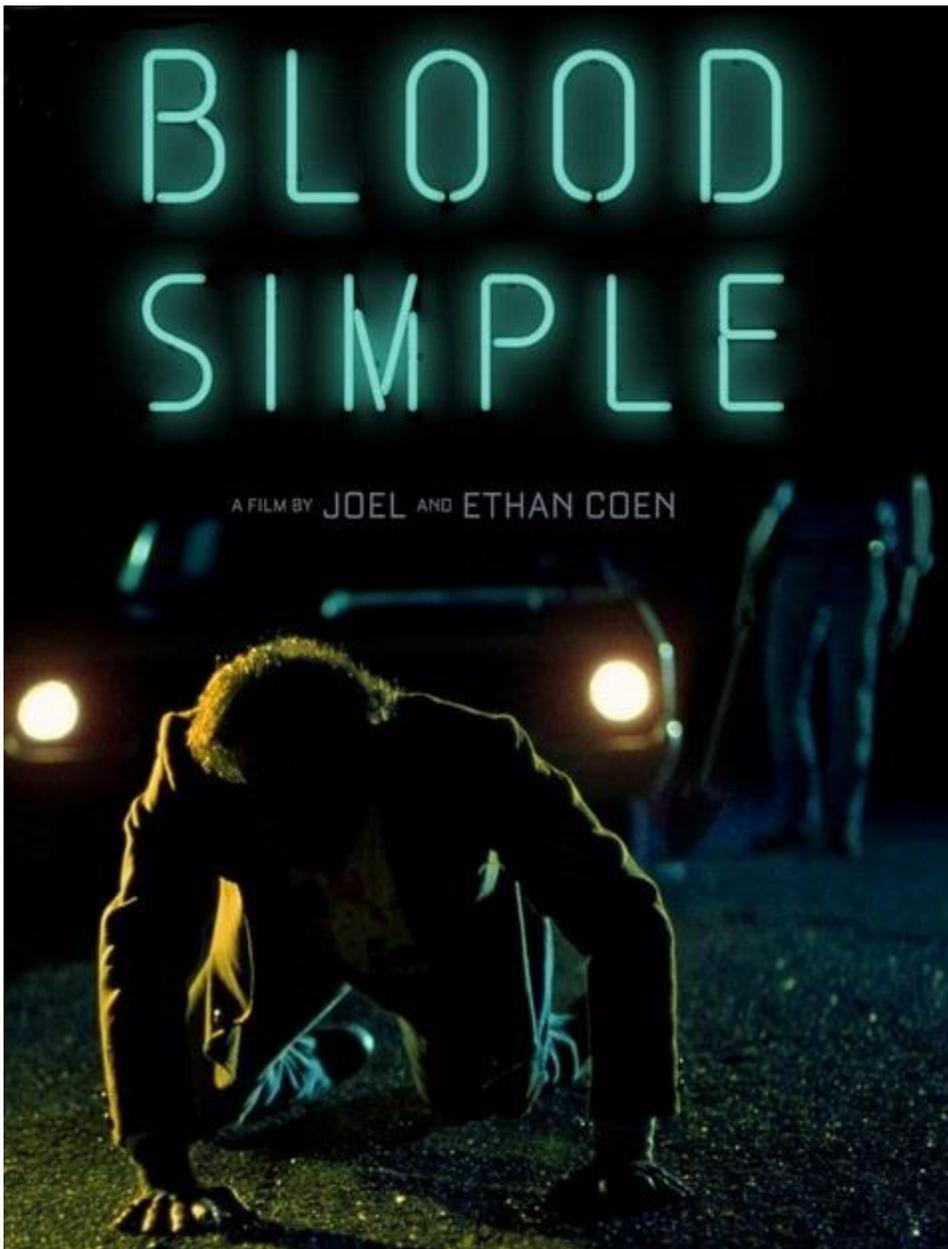
HEIDI spotted recently in Hollywood, not the same beauty anymore as in the mid-90s!

<https://www.dailymail.co.uk/tvshowbiz/article-5022233/Ex-Hollywood-madam-Heidi-Fleiss-unrecognizable.html>

Says Mr. WILLIAM BURTON HALL (formerly office manager & global distribution coordinator for Ben Barenholtz of CIRCLE FILMS):

"After growing up in Greenwich village with misguided fantasies of becoming a bassoonist profundo in the New York Philharmonic under Leonard Bernstein, I found my way to George Washington University, where I proceeded to attain the minimum requirements to graduate in the arts -- from a school devoted to spies, the CIA, and real estate. I found my passion selling movies to colleges and universities up and down the East Coast. I always wanted more -- and gradually became a veteran of independent movie production and distribution. It was a godsend when throughout the 1980s I worked one-on-one with Ben Barenholtz, in his intimate Upper East Side townhouse, with the preeminent maverick of movie indies, who discovered such film directors as David Lynch (ERASERHEAD) and the Coen Brothers (BLOOD SIMPLE)."





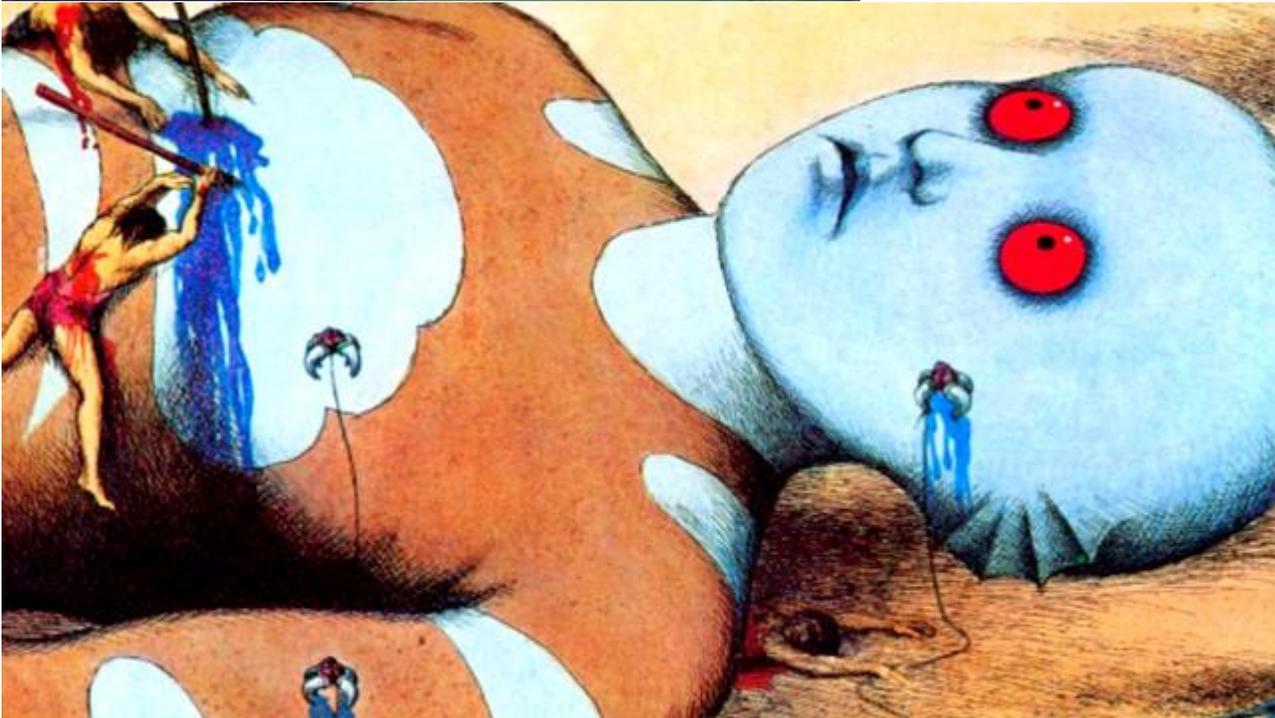
W.B. Hall III bio:

According to his colleagues, friends, and even enemies, Hall also nurtured and helped develop the careers of dozens of aspiring film artists -- keeping food on their tables by hiring them to direct and produce hundreds of music videos. He gave them an opportunity to make enough cash so they could do their art while using the "left-overs" on the "floor" to tell their stories.

Hall did a lot of traveling throughout the media web and around the planet, examining the absurdities of the the so-called "industry," knowing well, that 99% of independent producers were neither producers nor independent.

Mr. W. B. Hall is accepting proposals from any and all comers with new distribution and/or production prospects! Hall formerly worked with Cinequanon Pictures International, a company he helped create -- continuing a passion that has lasted some twenty years. Getting good movies to the right audience -- despite the pretensions, ... and loving it.

"FANTASTIC PLANET"



Please email Mr. William Hall immediately if you have any new production and/or script prospects you would like to discuss with him.

Mr. W. B. Hall is currently accepting new proposals. His telephone number in Washington, DC, is 202-777-2642 x2140. Give him a call, today!! wbh2001@hotmail.com

Website designed and edited by webmaster BRYAN ADRIAN

"William Burton Hall's 'Studio 2001' Company", brought back "Fantastic Planet," which opened in the Big Apple, NYC, in 1999, at the CINEMA VILLAGE. The Village Voice and the "New York Times" on-line ran fabulous reviews! The New York City Critics' screening was in addition -- a huge SUCCESS. It was one of the **last grand social attendances of Quentin Crisp, just before he died**, who enjoyed immediately after this world premiere, a free Guinness or two, **along with Willam Hall, Bryan Adrian, Mark Schaeffer**, and a few young indie film directors at a reserved table at an Indian restaurant on East 6th Street.

Press Releases indicate William Hall's uncut version surpassed the original; Hall's released version contained the previously unseen political allegories to the Prague Spring of 1968, and several other relevancies to today's events in the Balkans, that had been expunged from the 1973 release!

The success of "Fantastic Planet" is directly attributable to "William Burton Hall's 'Studio 2001' Company" and Mr. Hall is now accepting proposals, prospects, scripts and other re-releases, if need be, now that Fantastic Planet has had its Second Awakening. Both fresh out of the cocoon and newly arrived Quentin Crisps or newly born Quentin Tarrantinos are welcome to present their talent to William B. Hall, in godspeed!

Mr. W. B. Hall is currently accepting new proposals. His telephone number in Washington, DC is 202-777-2642 x2140. Give him a call, today!!

[1999 saw a re-releasing frenzy as zealous as Van Gogh's ear-oriented insanity. Art houses everywhere have been flooded with everything from touched-up Orson Welles masterpieces to wacky Jacques Demy musicals.](#)



[THE RABBI WHO KNEW TOO MUCH](#)



The [KUBRICK Tribute!!](#)

FANTASTIC PLANET

INTERVIEW WITH THE DIRECTOR

René Laloux tells us a lot about his aesthetics in this excerpt from his revealing interview:

"MAKING A FILM IS WARFARE"

Extrait de la planete sauvage

(R.Laloux)

Excerpts from René Laloux interview here:

" ... Two frenchmen, perhaps three, have managed to make a long animation film : Paul Grimault (with Jacques Prévert) with "Le Roi et l'Oiseau", and René Laloux with "La planète sauvage", "Gandahar", "Les maîtres du temps". That's all. So in fact he's a kind of legend in french animation.

His integrity is well-known and at the age of 68 he is now at the head of a digital image laboratory at the CNBDI. We met the "grand monsieur" who once again proves that he's not going to make any concessions.

"Making a film is warfare. I had to work with communist countries to produce my films, and of course, with small budgets, you're always disappointed at the end of the day; you'd like the animation to be perfect. Funnily enough, I'm better known in Japan and the States than here... I'm not sour but I just don't want to spend time chasing after a producer. Now I write and paint, and since TV production gets more and more trite, my films are looking better than ever !" That sentence may be ironic, but it's not just a joke.

Long animation film production doesn't exist, so you have to go through TV, which refuses to accept the idea of adult cartoons. Of course, Laloux isn't interested in Disney, his only newspaper is "Le monde diplomatique" (serious and totally independent left-wing weekly) so it's quite natural that he should rage on against "big brother", our wonderfully subsidized television.

"It's terrifying".

"In France, comments Laloux, there's no other option than short films if you want to stay clear of marketing constraints." So we think of the twenty kids that Laloux instructs : "It's going to be worse for them..."

Joss Xavier arrived at the lab at the same time as René. he prefers "the language of truth and honesty. How many battles have been lost because of the lack of faith of the troops. We're planting the seeds, standing up for individual ethics." "We work directly from the students' work, in order to give them the maximum. At first I didn't know anything about digital imagery, and I was very critical. Too many people are slaves of instruments. So we base our selection on talent."

With synthetic imagery, the application fields and public are much wider; "it opens hundreds of doors, but it all depends on who is opening them." But most important, Laloux's experience will be passed on to the younger generation; he doesn't quite see it that way round though : "it's a present that the younger generation are giving us."